

edward johnson building
faculty of music
university of toronto



FACULTY ARTISTS COMPOSERS' CONCERT

WALTER HALL

SATURDAY, FEBRUARY 26, 1983

8 P.M.

PROGRAM

Sonata for Violin and Piano

Walter Buczynski

Nancy Mathis, Violin
Walter Buczynski, Piano

My Violin Sonata which is around 18 minutes in length was commissioned by the CBC and completed June 25/1979. The first work I wrote for violin and piano was completed in 1954; therefore it was with great pleasure that I returned after so many years to this ensemble which contains the two instruments so close to my heart. The Sonata tries to give equal amounts of work to both players --- I envisioned it to be truly chamber music.

The nature of the piece is one that highlights lyricism, romance and the dramatic. The work is one continuous movement composed of three sections --- the middle giving contrast to the outside lyric and arabesque figures by its pizzicato, percussive and chordal piano-writing. The last section returns with motives and ideas from the opening section and the piece reaches a climax developing from a "pianissimo poco a poco crescendo" to a triple forte ending.

Three songs for Tenor and Harp (1981)

John Hawkins

- I. Musician (Louise Bogan)
- II. The Song (W.H. Auden)
- III. Mystic (Sylvia Plath)

The songs were written for James McLean and Gianetta Baril and will be receiving their première performance at tonight's concert.

Musician

Where have these hands been,
By what delayed,
That so long stayed
Away from the thin

Strings which they now grace
With their lonely skill?
Music and their cool will

at last interlace.

Now, with great ease, and slow,
The thumb, the finger, the strong
Delicate hand plucks the long
String it was born to know.

And under the palm, the string
Sings as it wished to sing.

- Louise Bogan

The Song

So large a morning so itself to lean
Over so many and such little hills
All at rest in roundness and rigs of green
Can cope with a rebellious wing that wills
To better its obedient double quite
As daring in the lap of any lake
The wind from which ascension puts to flight
Tribes of a beauty which no care can break.

Climbing to song it hopes to make amends
For whiteness drabbed for glory said away
And be immortal after but because
Light upon a valley where its love was
So lacks all picture of reproach it ends
Denying what it started up to say.

- W.H. Auden

Mystic

The air is a mill of hooks -
Questions without answer,
Glittering and drunk as flies
Whose kisses sting unbearably
In the fetid wombs of black air under pines in summer.

I remember

The dead smell of sun on wood cabins,
The stiffness of sails, the long salt winding sheets.
Once one has seen God, what is the remedy?
Once one has been seized up

Without a part left over -
Not a toe, not a finger - and used,
Used utterly, in the sun's conflagrations, the stains
That lengthen from ancient cathedrals,
What is the remedy?

The pill of the Communion tablet,
The walking beside still water? Memory?
Or picking up the bright pieces
Of Christ in the faces of rodents,
The tame flower nibblers, the ones

Whose hopes are so low they are comfortable -
The humpback in her small, washed cottage
Under the spokes of the clematis?
Is there no great love, only tenderness?
Does the sea

Remember the walker upon it?
Meaning leaks from the molecules.
The chimneys of the city breathe, the window sweats,
The children leap in their cots.
The sun blooms, it is a geranium.

The heart has not stopped.

- Sylvia Plath

"Musician" from THE BLUE ESTUARIES by Louise Bogan. Copyright 1923, 1929, 1930, 1931, 1933, 1934, 1935, 1936, 1937, 1938, 1941, 1949, 1951, 1952, 1954, 1957, 1958, 1962, 1963, 1964, 1965, 1966, 1967, 1968 by Louise Bogan. Text reprinted by permission of Farrar, Straus & Giroux, Inc. The poem originally appeared in The New Yorker.

"The Song" by W.H. Auden. By permission of the Estate of W.H. Auden and Curtis Brown, Ltd.

"Mystic" by Sylvia Plath, from her collection Winter Trees published by Harper, copyright Ted Hughes 1972, and in Britain by Faber, copyright Ted Hughes 1971. By permission of Olwyn Hughes. The poem originally appeared in The New Yorker.

Concertino

Edward Laufer

Patricia Creighton, flute & piccolo
Paul Grice, Bass clarinet
Harcus Hennigar, horn
Marc Widner, piano
Dominique Laplante, violin
Ronald Hay, viola
Dorothy Lawson, cello
Peter Jones, bass
Robin Engelman, conductor

This work was written for Robert Aitken and the New Music Concerts, through an Ontario Arts Council commission. It was first performed by N.M.C. in 1978.

The work is in two movements. The first, after a short introduction, develops two contrasting ideas. The second movement consists of alternating variations based upon the two ideas from the first movement. The variations are scored for different instrumental combinations, and express a variety of moods. Each instrument, at some time, is treated soloistically - hence the title "Concertino".

INTERMISSION

Case Study

John Beckwith

Dianne Aitken, flute
Marie Bérard, violin
Jean Ducharme, tenor saxophone
Geoffrey Leader, horn
Paul Widner, cello

Commissioned by the Array new-music ensemble in Toronto, on a grant from the Canada Council, Case Study is a quintet without fixed instrumentation. The five parts have different ranges but work may be performed by any five bowed-string, woodwind, or brass instruments of the orchestra and band families. No more than two exactly similar instruments may be used. The score lists thirty different suggestions.

combinations from more-or-less standard brass, woodwind, and string quintets to mixed ensembles. The premiere by Array (February, 1981) introduced a thirty-first possibility, not appearing in that list. In November, 1981, in the Faculty's Thursday afternoon series, Case Study was played for comparison three times in succession by three different quintets, two of them standard and the third mixed. A further mixed grouping has been chosen for the present program.

Because the common range of all instruments potentially available for each of the parts is always two octaves or less, the musical lines often move by narrow intervals: this is true especially in the opening sections of the work. Wider ranges are touched upon exceptionally in one passage, where each instrument is asked to play ad-lib chromatic scale-fragments at the outer extremes of its range. Similarly, sounds idiomatic to each instrument are called for in a series of ad-lib "interjections" which disturb the general continuity from time to time; here players produce given pitches with tone-colors peculiar to their individual instruments. These are two ways of lending occasional idiomatic character to a piece that is by definition anti-idiomatic.

Like my Taking a Stand (1972), Musical Chairs (1973), and Keyboard Practice (1979), Case Study is also concerned with actions. There is a plan of entrances and exits, and the musical structure incorporates as essential elements some of the ritual procedures normally connected with instrumental performances -- packing and unpacking the instrument-case; assembling and dismantling the instrument; tuning. Normally these occur outside the frame of the piece; here they occur within it. The instrument-cases themselves assume instrumental properties and are used for a percussive duet and series of rhythmic dialogues at certain points. Intimate activities such as the application of resin or lubricants, the emptying of saliva and removal of loose bow-hairs, also become integral to the score. Altogether, the piece should provide a concentrated illustration of the private (and, to a non-player, mysterious) ministrations required for the production of musical sounds. At the same time, of course, it is a piece to be heard.

Canadiana for Two Pianos

Lothar Klein

Leslie Kinton, James Anagnoson, piano

Lothar Klein's Canadiana is a ballet suite based on dance forms popular in 19th century Canada. The sequence begins with a march leading into a fast set of Ecossaise variations, an Irish reel (Jack Walsh's Tattered Shirt), a formal Valse De Salon (aux demoiselles de Montréal), a raucous galop (Vol au vent) and an apotheosis. While these sub-titles are derived from a collection of early Canadian sheet music, the composer's music is "a fond response to those titles".

This suite was commissioned by the National Ballet of Canada for Brian MacDonald's production of Newcomers.

Concerto for 14 Instruments (1982)

Talivaldis Kenins

Moderato un poco agitato

Vivace assai

Maestoso e mesto

Molto marcato, quasi presto

Patricia Creighton, flute

Hamish Gordon, oboe

Donald Ross, clarinet

Donald Shore, bassoon

Geoffrey Leader, french horn

Michael White, trumpet

Paule Préfontaine, Marie Bérard, Denis Béliveau, violins

Ronald Hay, Beverley Spotton, violas

Helen Kopec, Paul Widner, cellos

Peter Jones, double bass

John Hawkins, conductor

The Concerto for 14 Instruments was commissioned for a concert of my works at the St. Lawrence Centre on February 12 through a grant from the Ontario Arts Council. At more than 30 years distance it follows the footsteps of my 'Septet' which was presented in 1950 by Hermann Scherchen in Darmstadt. The same "concertante" style prevails although this time with twice as many performers and possibly more sophistication and craft. I am still staying with rather explicit thematic material and well defined structural forms.

(the slow movement is a 12 - part fugue), but I feel rhythmically more emancipated now with a more controlled use of all kinds of metric designs, often working simultaneously. It probably shows a late awareness of specific compositional patterns advanced by one of my teachers, Olivier Messiaen.

Next Event: Pierre Souvairan, piano
Walter Hall, Edward Johnson Building
February 27, 1983, Sunday at 3 p.m.
No admission charge

Next Faculty Artists concert:
March 26, 1983, Saturday at 8 p.m.
Walter Hall, Edward Johnson Building